

## LUNCHEON FAVORS FOR HOLIDAY PARTIES



**LUNCHEON** party is one of the most popular and desirable ways for a young girl to entertain her friends. It may be either just a luncheon, with a jolly, informal time afterward, or followed by a matinee, but in either case the girls enjoy especially a pretty decorated table with some original ideas in the decorations.

To most girls what they eat is not so important as how pretty it is; they like most things and enjoy seeing something new. What girl does not also enjoy making a collection of pretty favors? Many novel and attractive ideas can be utilized by having a luncheon party in connection with some special day and carrying out in the favors the idea of that occasion.

**For the Thanksgiving Party.** Autumn itself and Thanksgiving, its crowning feast, lend themselves to decorative purposes for the girls' luncheon party. Autumn flowers and foliage, natural or cleverly reproduced, make a fine array of color that may be skillfully utilized for luncheon table decoration. The traditional turkey, the abundant fruits and vegetables that are gathered in the autumn may be reproduced in the form of favors or as ornamental features.

Christmas time always calls for special and appropriate decorations. Not that any girl is likely to give a luncheon party on Christmas Day, but she will most probably want to give one during her Christmas holidays and at any time during the following week the Christmas decorations seem an important feature. The box to use for favors at this luncheon is covered with bright red crepe paper, with a wreath of holly around the top. A very pretty effect is obtained by using, instead of a place card, a little sleigh with Santa Claus seated in it, holding a Christmas tree. The sleigh can easily be made of cardboard and on one side is the name of the guest. The sleigh is filled with candies or salted nuts.

Washington's Birthday provides an opportunity for several quite different characteristic decorations. Of course the time honored hatchet and cherries must be used, but there are many and various ways of using them. An attractive place card can be made by cutting a hatchet out of cardboard. The handle of the

hatchet is painted with gold or silver point and some of the same paint put on around the edge of the blade. The name of the guest and the date are painted on the blade with a fine brush, or if the girl who is making these favors is not equal to fancy lettering she can write the name and date. On the handle of this hatchet should be tied a bunch of cherries, which may be either small artificial ones or made of paper.

**Home Made Favors.** For this luncheon the favors should be served in boxes made to represent a cocked hat, with a bunch of cherries on the side. These boxes can be bought or a girl can make them herself of cardboard or stiff paper. The box is covered with crepe paper, the most effective colors being blue for the brim and white for the crown, which, with the cherries, will give the national colors. The brim is turned up on three sides, a point being in front, and the bunch of cherries is fastened to the left side.

If a hostess wants something different from the hatchet and cherries for Washington's Birthday a pretty card is a figure of a girl with a dress of the time of Washington, holding across the front of her gown a strip of white paper with the name. A girl who knows enough of painting can cut this whole figure out of cardboard and paint it herself, but if this is beyond her powers she can buy paper dolls and dress them in colored tissue papers, just giving a touch of paint here and there where it is needed. But she must be sure to get her paper dolls with their hair arranged in the proper fashion. With these cards the favors should be served in red, white and blue boxes; an actual copy of the flag is best if possible.

The hearts of St. Valentine's Day can be used most effectively in making luncheon favors. An especially charming box for favors is a square one, the sides sloping slightly at the bottom, covered with red paper. This is fitted into a frame of four little hearts, on each of which is painted a cupid.

The hearts stand on their points and are tied together where the edges meet with red ribbons. An attractive card to go with this box is made by cutting out two red hearts and a crescent or white card. On the crescent is written the name and its points are slipped through cuts in the hearts. The latter may be plaques or a copy of an Irishman's hat with

or with some decoration, either flowers or some little appropriate verse in fine lettering.

St. Patrick's Day is almost good time for special favors, and if it is chosen for a March luncheon the shamrock will, of course, be used in every possible way. The place card will be a large shamrock cut from cardboard and painted green. It will be much prettier if the shading of the real leaf is put on; the more it looks

a wreath of small shamrocks around it. This hat is made in the same way as the cocked hat. Cut a circle of cardboard four inches in diameter and a strip nine by four inches. Cut slots in the lower edge of the strip, turn them in and paste to the bottom, pasting also the ends together to form a ring. Cover the hat with dark brown or black crepe paper. Make the wreath of shamrocks of the green covered wire used for making paper flowers and

home generally have a vacation the week after Easter and so are apt to entertain more than usual at that time. The decorations suited to after Easter luncheons are perhaps the prettiest of all. Flowers and butterflies are the special ideas to follow. Any spring flower may be used, but the most appropriate is the regular Easter lily. A place card of a painted lily is the prettiest one possible. The girl who paints will make her own, but they

The little box which may be used either for less or for candies (and, by the way, any one of the boxes suggested for less wings are cut out of paper, all in one piece, and are painted to represent a real butterfly. Very gorgeous coloring may be done by the girl who is willing to take the trouble. She can go to a book on butterflies and copy their different wings. But if something easier to do is wanted, the wings may be made of crepe paper, with gold point on the edge, put on unevenly like short and long stitch embroidery, and an inner line of the gold. In making the wings of crepe paper the crinkle must run at right angles to the body of the butterfly.



## Novel Time Saver.

**A** THOUGHTFUL girl, on whom a large family has learned to depend for most of the funning in to town and shopping, must have some name—as well as that of the pretty suburban village where she lives—must be spelled out for the clerk's waiting on her. Just valuable parcels go astray has lessened the expenditure of time and energy, both for herself and for those who wait upon her, by an ingenious little device.

Noticing the rubber stamp, with his name on it for which a small brother had saved up his pennies and with which he was gravely marking all his possessions, she procured the address of the dealer to whom she had sent for it and had one made for her, with clear, small letters, giving name and address in full. Then she bought a roll of the inch wide adhesive manila paper sold by stationers. It is like a manila paper, but tougher and of plain cream color. On the unprinted side of this she stamped, many times over, the name and address which took so much delay to spell out when one was in a hurry or other customers were pushing to be waited on, and clipped them evenly into little "adhesive" labels.

A batch of these went into a little waxed paper "folder" in the outer pocket of her shopping bag, so that one could be handed to the busy clerk with each purchase. She also carried with her a little handful of simple paper clips, one of which could be used to fasten a "label" to the article she had selected, in case the clerk was rushed and had to do up parcels for a number of customers almost at the same time. And the girl asserts that the time saving amounts to at least ten per cent of her morning or afternoon.

## Trifles of Interest to the Young Girl.

## Novel Work Bag.

**F**OR simplicity and usefulness there is no small work bag to equal one that is best made of figured raw silk, flowered chintz, printed cretonne, denim or any ornamental substantial material. The fabric should be fully a yard wide, as that is the diameter of the circular piece which forms the foundation of the bag. This circle is firmly bound about its edge with colored braid or stout grosgrain ribbon of sufficient width to prevent all danger of the material fraying away if any article of considerable weight is placed in the receptacle.

A second circle of the same diameter as the first one, but with sixteen inches of its centre cut away, must have its inner and outer edges bound to match the foundation, after which the two sections are placed together evenly so that the outer edges and the reverse sides match. The inner edge of the cut out circular piece is then stitched to the uncut circle, and from this stitching eight seams are run to the outer edge so that when four half-yard strips of braid or ribbon have been attached to the edge of the foundation circle, at equal distances from each other, and drawn together under a single bow, the flat article becomes a round bag bordered on its inner side with eight small pockets or compartments for holding reels of thread, balls of cotton, skeins of embroidery silk and the smaller sewing utensils, while the centre of the bag holds the larger articles.

This bag when suspended from a hook makes an attractive ornament for a living room, and because it may be rendered perfectly flat by simply untying the four strings composing the handle or suspenders it is easily packed. As such a work bag gets constant handling and is exposed more or less to the dust, it is best to make it of a laundable material, and if made of silk it should be lined with substantial linen, as otherwise the weight of whatever is put into it or into one of its eight small pockets will soon tear the fabric.

## One Traveller's Way.

**O**DD as it may appear to modern tourists of the class that finds half the joy of travelling in seeing trunks, suit cases and hand luggage of all sorts covered with blatant stickers which loudly attest the variety of hosteries at which their owners have found lodging, as well as the conveniences which have borne them along, there are travellers who actually shrink from acting as itinerant advertisers of railroad, steamship and hotel for the behoof of their fellow wayfarers. A quiet little lady, who for several years has been her father's companion on his frequent business trips—transatlantic and otherwise—has contended against the nuisance of necessity has come a most effective invention to circumvent it. For the different pieces of her compact "sack outfit" she has had made close fitting covers of linen, canvas or other suitable material, which lie over suit case, valise or even over a light trunk.

To these the necessary labels can be attached quite as readily as to the leather surfaces which they so often disfigure. When the immediate need for having the article so labelled has come to an end the owner simply sends the linen cover to be laundered, and it comes back fresh

## Centrepiece Covers.

**C**OMBINATION individual rolls and covers for centrepieces are much better than having one stick for a number of such articles, as when six or eight table mats are rolled together they are certain to get more or less mussed, and the entire collection must be handled whenever one of them is released.

Each thick pine roll now comes in various lengths especially for the foundation for centrepiece rolls, and while any of these may be padded with cotton batting and then covered with white crease, Irish linen or heavy lawn, it is much better to provide a cover which is permanently attached to the roll and is wrapped about it in company with the centrepiece.

These roller covers often are made of white crash, pointed and cape bound at the lapping or outer end, and fastening by means of a tape loop and a crocheted button, but far more practical are the individual roll covers that are made of printed cretonne, tape bound all round and fastened with two sets of tape strings.

A very good scheme to prevent this and achieve a most delightful result was devised by a thoughtful mother before her daughter was old enough to make any plans for herself. In fact, she began her plan when the girl was a very little girl indeed. But it might be started at any age, so the girl whose mother has not thought of such a thing for her can herself suggest it to any relative who is in the habit of giving her presents.

The plan is this—The mother went to a large silversmith's shop and selected a standard pattern of table silver, one that was regularly kept in stock. She bought for her little daughter's birthday gift two silver spoons, giving the child some less expensive toy as well. When Christmas came she followed the same plan and continued it every year, each time giving two or three spoons, forks or knives, all ways of the same design.

By the time that girl was grown up she had a complete set of table silver and had not missed anything on the various Christmas and birthdays. There were plenty of other persons to give her the less useful little trinkets and her father to supply any real want, not to speak of grandmother, who always provided some delightful gift.

## Attaching Trimmings.

**T**HE girl of slender purse who is attracted by the graceful imported garnitures of beaded fringe shown on some of the most attractive gowns of the present season, need not feel obligatory to her either to be extravagant or to go without the touch that would "make" her new frock. Beads in themselves are not relatively expensive, and with a well chosen assortment of these and a few long needles of silk either to match or contrast with that of the ground work, a plain siren fringe may be transformed into one that need be no limitation of any shown on the latest importations, but may, rather, have the far more desirable quality of original beauty in its devising. The best method of attaching these somewhat fragile and elusive "dangles" is to knot the threading silk firmly first in the heading of the fringe, then, at the proper distance, around the bead, and again, in the heading, with another knot, so that each bead for set of beads, if more than one is desired on each loop, is entirely secure, both in itself and as regards its neighbors.

## FACE CLOTH BAGS.

**T**HE absolutely dainty girl is especially careful of her face cloth. She uses it but one day and in order that it may not accumulate germs and other impurities she is particular to keep it out of the way of them—in a bag. This bag, like all of the other toilet belongings of the dainty girl, is a fetching affair of cretonne, snaped like a correspondence card envelope and about twice the size of such a receptacle.

To make one of these face cloth bags, cut a paper pattern of a correspondence envelope, enlarge it doubly and lay it upon a piece of cretonne. Then cut a similar shape from rubberized tissue cloth, place the edges of the two materials together, bind them with ribbon and join three of the points together under a fancy button, leaving the fourth edge for the flap, whose point should be equipped with a loop large enough to go under the button.

The rubber lined envelope is really the only sanitary receptacle for a face cloth, and it is the only one in which a damp rag can be placed safely. Even this should not be permitted to become water soaked, as it inevitably will do unless frequently spread out flat and hung in the sun.

## The New Vogue of the Picture Bag.

**E**VEN the mention of the word "Picture Bag" is enough to make the artistic girl shudder; nor is this to be wondered at, considering the inundation of ugly leather things heaped on us for these many years. We have been expected to admire and purchase belts, bags and other accessories, as well as furnishings, in riotous designs and colors that would make even "the leather rage" and which could not do otherwise than offend the good taste of the aesthetic, especially when perpetrated in the name of art.

Now comes a new era of leather craft, and, presto! even the most sceptical of us are converts to its vogue. In fact, we hope that it is only the beginning of a splendid craft that will invade the realm of furnishings as well as dress accessories. Thus far, however, only opera and handbags, paper poufs, card and coin cases and belts are to be seen in the studio of this particular leather crafter.

The opera glass receptacles are quaintly designated as "Picture Bags" by the de-

signer who was clever enough to see possibilities in strips of old embroidery. Chinese and otherwise, which she utilized for these picture effects. Any woman with originality can do likewise if she is the fortunate possessor of an old piece or two of Chinese embroidery hanging from an old kimono or mandarin coat. If so, lay the strip before you and study out the numerous picture effects on even a single piece. Perhaps it is covered with butterflies, cranes, peacocks, or some gorgeous floral design against a rich background. In any event, you have enough embroidery to make a beautiful set of "Picture Accessories," as original as you are pleased to evolve them, and which may suit your requirements even better than these modest suggestions.

Suede of such a firm quality that it will hold the most intricate design is selected, yet suede so soft and fine grained that it appears like mink or velvet. The staple shade is a rich tan, with which the gold and colored embroideries harmonize exquisitely. Grays are also seen, from the palest pearl shades to the London smoke selected to match some particular gown. Delicate pastel tints are more appropriate for evening wear, and all are handsomely embellished with embroidered insets.

A figure or floral design is chosen from the embroidery, or perhaps a butterfly—even a scroll. The bag or card case is cut like a scroll and the embroidery is inset, cleverly backed to keep it in position. Roses, chrysanthemums, cherry blossoms, gold dragons, pagodas and all sorts of Oriental fancies richly wrought in the wonderful blendings of Chinese taste, either in solid or knot stitches and in the real antiques, are chosen for this purpose. The changeable silk linings always harmonize with the embroidery's coloring.

## Chinese Embroidery Popular.

**H**ANDSOMEST of all are the bags into the leather "stencil" of which all sorts of designs are introduced. Cleverly inset where the leather has been cut away is a bit of Chinese embroidery either in colors showing figures or in floral and plain gold effects. A touch of the embroidery is also introduced at the top of the bag above the cords or draw strings. Here, too, originality is again displayed by the designer, who further ornaments her bag with some old Chinese conceit, suspended from either side of the draw cord in front an ivory elephant in miniature, a pagoda, a lantern, etc. Nothing quieter can be imagined. The bags are, of course, silk lined to harmonize with the prevailing shade in the Chinese embroidery. Card and pouf cases—purses also—are embellished in the same way by an inset of embroidery.

The suede bag, with butterfly inset, is an example of this class of work, and it is really a work of art. The jade pendant in green, capped with brass, harmonizes with the embroidery, as well as with the changeable blue-green lining. A leather thong and head are cut in the leather, sewed, and the embroidery is slipped through the thong's barrow. Two elegant lines accentuate the antique. A miniature embroidered butterfly is set in the flap stencil and gives a beautiful finish to an elegantly simple bag. Even the hat, which the superstitious usually eschew, is used to carry out these picture designs. Nor is it in the least cumbersome, as the name would indicate. Instead it is really instructive and gives a touch of smartness out of the ordinary. For it is so finely audacious. Chinese em-

## PRACTICAL TALKS BY THE APRIL GRANDMOTHER

**"A** HIGH waist is the worst of all physical misfortunes," admitted the April Grandmother to her second granddaughter, who had been bickering her natural First Empire waist line. "But instead of trying to endure your misfortune you should try to cure it. And I'm glad that you are not inclined to be philosophical about the matter, for to be philosophical often is a synonymous term for being lazy, and an indolent girl is not only unattractive but is almost certain to grow literally into a shapeless woman, especially about the region of the great central trunk muscles which form the so-called waist."

"The girl who would possess a pretty waist, meaning a waist that is long and slender," continued the April Grandmother, "must abandon her lounging habits. Since I have been watching you grow toward a lumpy-waisted young womanhood, my dear, times innumerable I have wished that the easy chair and the Turkish upholstered sofa never had been invented and that the Hoppelwhite type of furniture were used in every home belonging to one friend or there."

"Pointing to an unyielding sofa of blackest mahogany," is the place for you to sit habitually when in this room. That piece of furniture emigrated from Holland three hundred years ago, and beneath its haircloth covering are doubtless many generations of Dutch microbes, but you would far better make it your customary seat than any one of our modern sofas or chairs, because unless you maintain an upright attitude when seated upon it it will certainly remind you with a sharp pain in your spine, a crick in the back of your neck or a cramp in one knee."

"I'm about to present you with a new writing desk," The April Grandmother laughed aloud at the change of expression on her granddaughter's face as she added, "which you will not like at all just at first because in order to make use of it you will be forced to remain upon your feet. The flat top of this desk is very wide, too, and the ink wells are

purposely set at the extreme back of it so that every few moments while writing you must stretch your entire trunk as well as your right arm to reach the ink. Stretching helps to lengthen the waist and so it is well to remember that whenever the right side of the body is thus exercised the left side must also be stretched, unless you don't mind having one hip grow higher than the other one. Uneven hips always make the waist look lumpy, even though it may not be really short or high placed."

## EMBROIDERED SHAWLS.

**D**EIVED from the bottom of a huge cedar chest belonging to her grandmother is an exquisitely embroidered china crepe shawl which a clever girl has fashioned into the most fascinating of summer wraps, and that with-out cutting the shawl. So simple is its construction and so wide the range of materials or shawls which might be similarly treated that the girl has been nice enough to tell her friends of it.

Her own shawl is two yards square, the centre white, there being a twelve inch border of flowers done in gorgeous colors. On the very edge is a wide knotted fringe, adding to the grace of the wrap.

Shaking out the shawl, she divided it evenly in two, folding it at the top. This she tucked with white sewing silk, running the tacking down eighteen inches, slanting it toward the middle fold until at the bottom of the tuck the line was eight, not twelve, inches from the centre fold.

This then produced one of the burrhead wraps, the tacked section falling into a bow when the shawl was put on. The fringe making finish sufficient. Two wide but soft white ribbons, one tacked at either side on the two front corners, about at the bust line, held the wrap firmly in place. A fancy, large clasp might be substituted. A variation of this wrap has been worked out by another girl. The latter, instead of making her hood-fold, as it might be called—directly in the middle, put it a little to one side of the centre. This resulted in her wrap fastening on one side in the front, as one front, of course, is wider than the other.

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## Remarkable Coloring.

**O**NE of the richest effects is a bag in tan suede leather with an Oriental scroll design into which is set a picture of a butterfly alight on a rose blossom. The coloring is a remarkable combination of old blues, greens, rose and violet shades, with a touch of white in outlining, and these show through the scroll work, revealing the "picture" just as one gazes at a landscape through feathery tree branches in early spring time, or through lush grasses when walking in the meadow after a shower. This bag is lined with a changeable silk in bluish green, and the silken cords to match the suede in colorings have the same quaint loops used on all these bags, from which to suspend ornaments. In this case it is a mascot of green jade capped with brass and splashes of blue and green inlay—a true Oriental pendant.

Another such bag was seen in knot design inset in a scroll, lined with changeable silk, and with tiny Chinese lantern "dangles." In fact, each bag is not only a picture in itself, but one without a duplicate. All are finished with the miniature ivory elephants, carved fans, balls, lanterns or coins. The latter are especially desirable, as the Chinese, even with the hole in the middle and surface covered with Oriental hieroglyphs, admits of all sorts of decorative applications. The beauty of this work depends entirely upon the individuality of the designer, and upon the pains taken in etching, insulating his embroidery, attaching the pendants and ornaments—even in sewing in the linings. The accessories shown from the studio of this particular designer are so thoroughly workmanlike, so perfect in even the minutest details, that is a joy to examine them. She argues from the William Morris standpoint that "What is worth doing is not half worth doing well, but joyfully." Hence the artist must throw herself into her work in whole souled fashion. Any woman who has ingenuity can execute for herself not only picture bags and accessories, but many beautiful centrepieces, desk pad corners, screens, etc., utilizing old bits of embroidery or picked up scraps at home and abroad, which will serve as pleasant reminders of some delightful day gone.